

KERAMIC STUDIO

Vol. XIV. No. 7.

SYRACUSE, NEW YORK

November 1912



WE illustrate this month the work of the Kansas City Club and the San Francisco Class of Miss Willitts. We are always glad to show the work of clubs and classes, if interesting, but we must refuse hereafter to publish photographs which are too small, too crowded, too indistinct, too dark or too full of high lights. They make very poor reproductions and do not do justice either to the work or to *Keramic Studio*. We suggest if you wish to show photos of work, that you have them taken by a good photographer on a plate that is five by seven at least. Before photographing dab the pieces with soft putty to remove the too strong reflections and high lights and use a light background. It is also well to bear in mind that dark and light pieces should not be photographed together. Pieces should be selected as much as possible in the same color schemes. For instance, a group of blue and white, a group of gold decorations, a group of brown and greens, a group of pinks and yellows, etc., etc., dark pieces needing a different time exposure from light pieces. Attention to all these little details will add greatly to the effect of work shown photographically. Photographs of china should be taken with a camera having a good lens and on special plates. Photographs taken with an ordinary small amateur camera are generally worthless.

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As we go to press the competition material is arriving in a flood, a peep into some of the packages assures us of an interesting lot to show our readers for the Christmas issue, so you can safely whet your appetite for the Christmas feast.

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We are printing this month a number of designs by Albert Heckman, because we have had many requests for simple designs for Christmas work. We wish to call attention to the beautifully neat execution of the designs, and impress on our designers the great advantage of careful execution for reproduction. We regret that through some one's carelessness the color directions written by Mr. Heckman himself, were lost at a moment too late to get new treatments and we have been obliged to content ourselves with hastily written color notes. But the designs are so beautifully simple that the ceramic worker ought not to find much difficulty in carrying them out to his own satisfaction.

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Will our readers, students or teachers, who have attractive studios, send us photographs of their pet corners or any particularly interesting spot, of their work tables arranged for work, of any especially helpful contrivance of their own. We would like to make up some pages of such views with the idea of helping others to arrange their own studios more conveniently or attractively. We will gladly pay for the photographs. We wish some more of our good teachers would send us "Helpful Hints." We have had lately a number of letters from appreci-

ative readers which have been very encouraging. Now we would like to find some new ideas for our readers. Have you not each of you some thought that would be worth while, helpful and encouraging to other workers?

Who will send us right away, some nice designs of holly berries or mistletoe for little things for Christmas? We would like them by November fifth at the very latest and earlier if possible? Will some one send us little things designed for card party prizes for Valentine favors, for Easter gifts? Designs for little things to make are always acceptable. We have plenty of plate designs and large things. Send us something dainty both in design and color scheme.

We have a plan for another year that may evolve into something worth while to our *Keramic* workers. The plan, as yet, is vaguely outlined in our minds and is something like this: *Keramic Studio* annual Christmas sale. Little things in china for Christmas gifts, nothing over ten dollars; sale to be held first at the office of *Keramic Studio* and then in some other city or cities. All work to pass a jury. Work from unknown ceramists to be judged by photograph before sending; a small percentage to be charged to cover expense of handling. Contributors who pass a certain standard to be craftsmen members of the *Keramic Studio* Ceramic Guild. Those passing a still higher standard to be "Master Craftsmen" of the Guild. Those passing a certain lower standard to be "Apprentices." The list to be published yearly in *Keramic Studio* and the "Apprentices" to be advanced yearly to "Craftsmen" and the "Craftsmen" to "Masters" as their work comes up to the necessary standard. No naturalistic work accepted, except on panels. When the membership is sufficiently large there are other mutual advantages that might accrue in the way of lectures, exhibitions—perhaps at the San Francisco Panama Exposition, etc., etc. We would be glad to hear from our good workers on the subject both as to their willingness to take part and as to any suggestions they might have. The guild should be self-supporting from percentage on sales. Anything that *Keramic Studio* can do to encourage our workers and advance the craft will be gladly undertaken without any pecuniary consideration. Let us hear from you all at an early date.

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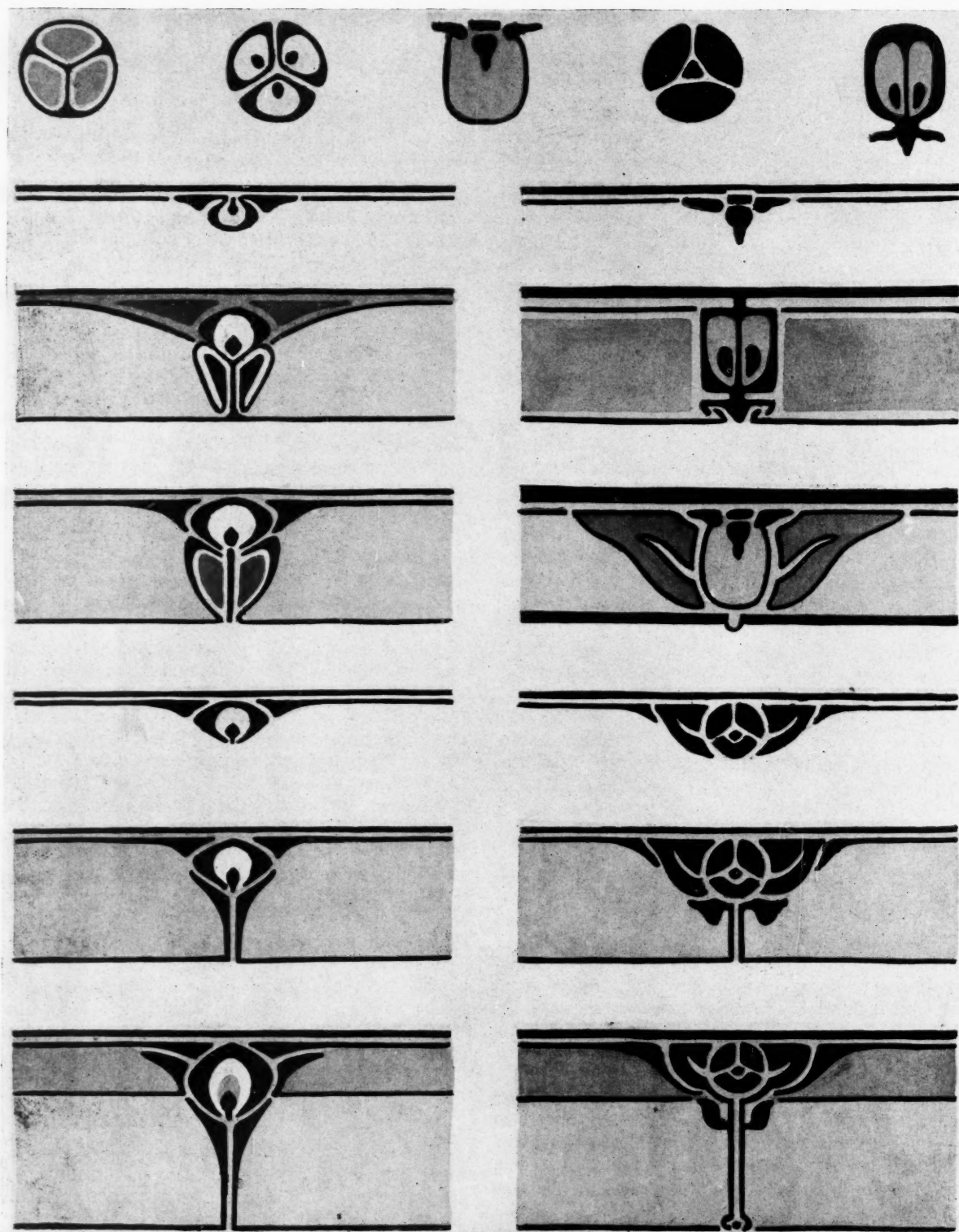
STUDIO NOTES

Miss Amy F. Dalrymple, artist and teacher for oils and water color painting and china decoration, has removed her studio from Boylston St., in Copley Square, to Trinity Court. See full address on teachers' page.

Miss Minnie C. Taylor, of San Francisco, sails on November 5th, for Europe, where she will remain for a year studying in London and later in Dresden and Vienna.

Mrs. S. Evannah Price, a teacher of china decoration, has moved her New York studio to 208 W. 85th St., where she will resume the teaching of china painting and designs.

Miss Jessie M. Bard will be at the Williamsport-Dickinson Seminary, Williamsport, Pa., for the winter.



BORDERS—A. W. HECKMAN

THESE borders may be applied to plates, cups and saucers, bowls, etc. and may be carried out in two colors or gold or silver and a touch of bright color.

Some good color combinations are gold and yellow on white,

gold and rich blue or green on white, gold and red or gold and green on cream tint, gold and rich blue on pale green, soft blue and green on white, soft yellow, yellow brown, dull pink and grey green on white.

BOWL (Page 138)

Albert W. Heckman

BOWL can be treated same as plate if desired to use as a set, if not oil dark in design and dust with Shading Green, one part; Pearl Grey, eight parts; Apple Green, one part; then fire.

Second Fire—Oil entire bowl and dust with Ivory Glaze, five parts; Apple Green, one part. Design can also be carried

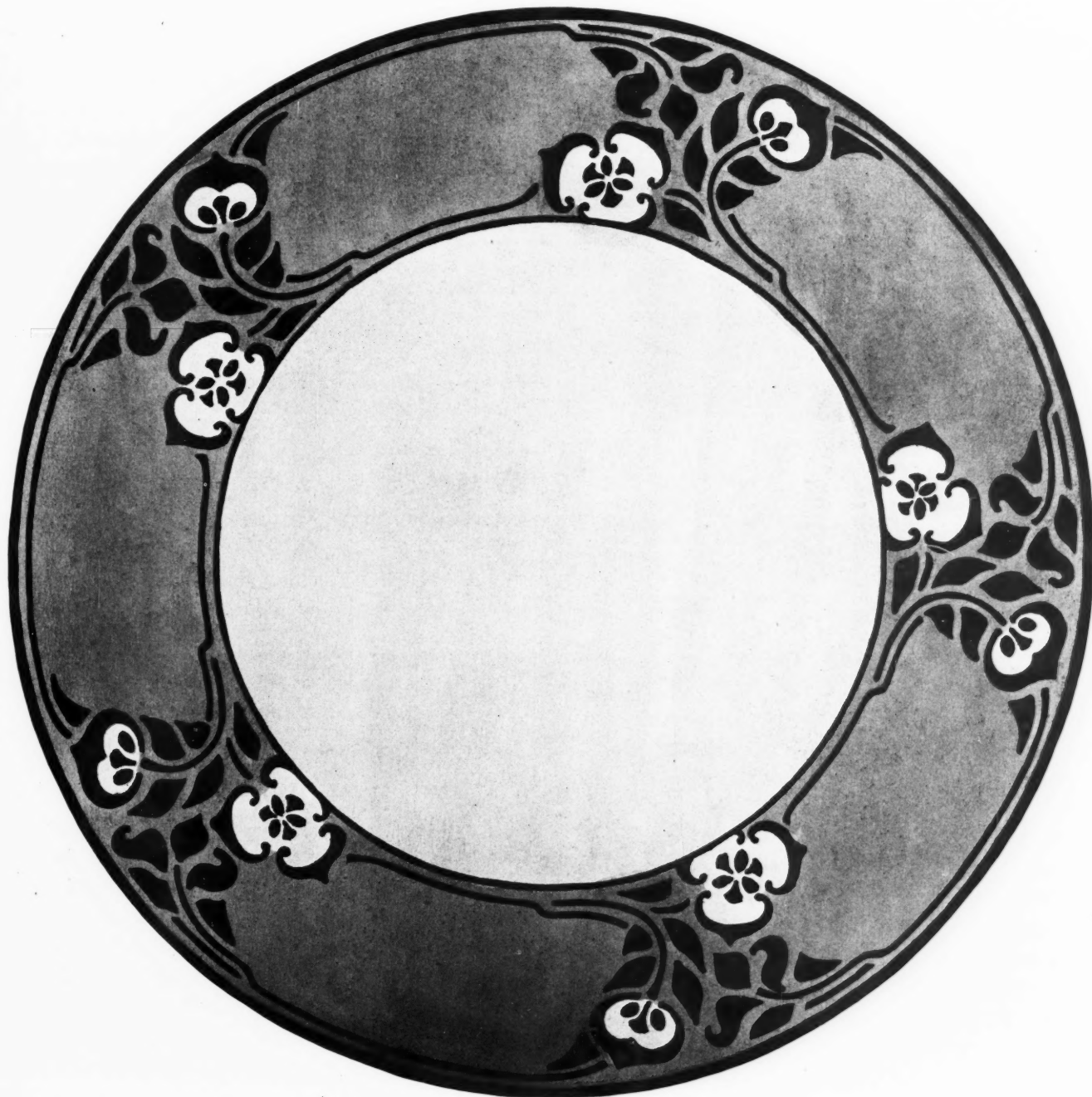
out in two shades of gold and two tones of Yellow Brown Lustre.

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CUP AND SAUCER (Page 153)

Albert W. Heckman

CUP and saucer in Gold and Green. The leaf forms are Green and Gold the outline of flower and bands are Roman Gold; the little forget-me-nots are Yellow Green and a little Sea Green.



PLATE—A. W. HECKMAN

OUTLINE design in India Ink then oil the entire design and dust with Banding Blue, three parts; Deep Blue Green, one part; Copenhagen Blue, one part; then fire.

Second Fire—Oil band and dust with Deep Blue Green, one part; Ivory Glaze, six parts. Wipe white in design out carefully.

TEA CADDY.

Albert W. Heckman

OUTLINE design in India ink, then oil the dark design and dust with two parts Pearl Grey, one part Yellow Green, one part Violet No. 2, then fire.

Second Fire—Oil entire surface of caddy and dust with Pearl Grey, five parts; Apple Green, one part. Then wipe out the center of flower forms and the white space in wide band.

ANOTHER TREATMENT

First fire cream tint. Then tint the band with Pearl Grey, the balance of background with Pearl Grey one-half, Yellow Brown one-half. Clean out design and center of flower form and edges of band. Put Capucine or Orange Red thinly, on the center spot and carry out balance of design in Gold, first carefully drying the color.

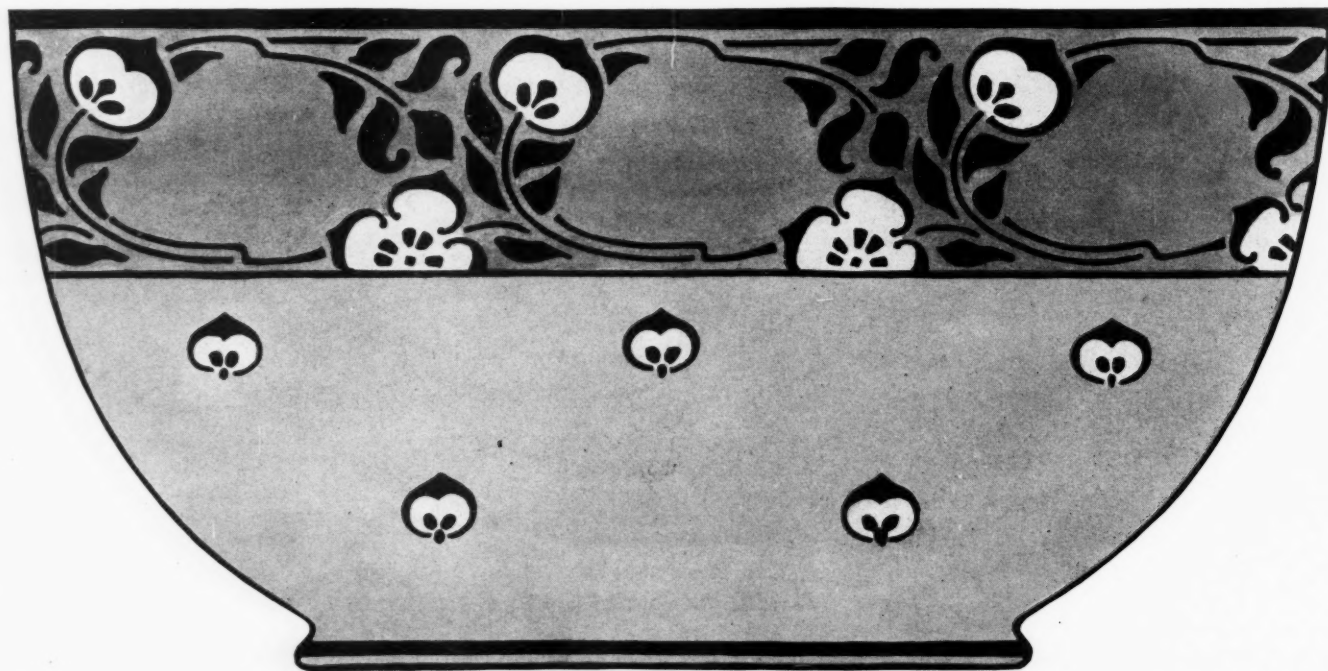
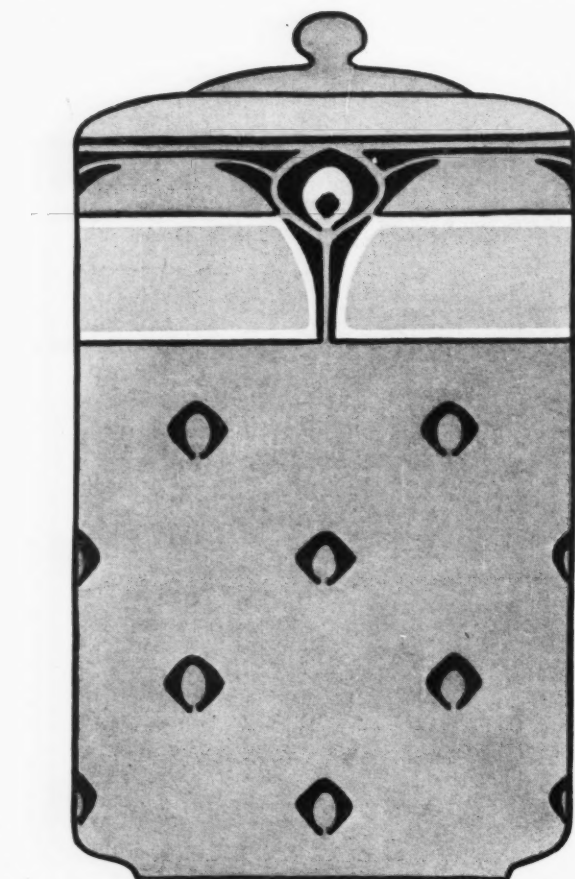


MOUNTAIN ASH (Page 139)

Albert W. Heckman

FIRST Firing—Leaves are Moss Green and Lemon Yellow used thin for the lights in leaves; shading the leaves with Yellow Green and Brown Green, the darker leaves are painted in with Brown Green and Shading Green. The stems are Moss Green and Violet, the darkest touches are Brown Green and Blood Red. Berries are painted in with Yellow Red, Yellow Brown and Blood Red and Carnation. The background is Yellow Brown, Brown Green and Blood Red.

Second Firing—Use same colors in leaves washing the Yellow Green very thin in lights; the shading is done by using color in washes and applying thin. The berries are kept bright in the lights and strengthened in shadows by using same colors as used in first firing.



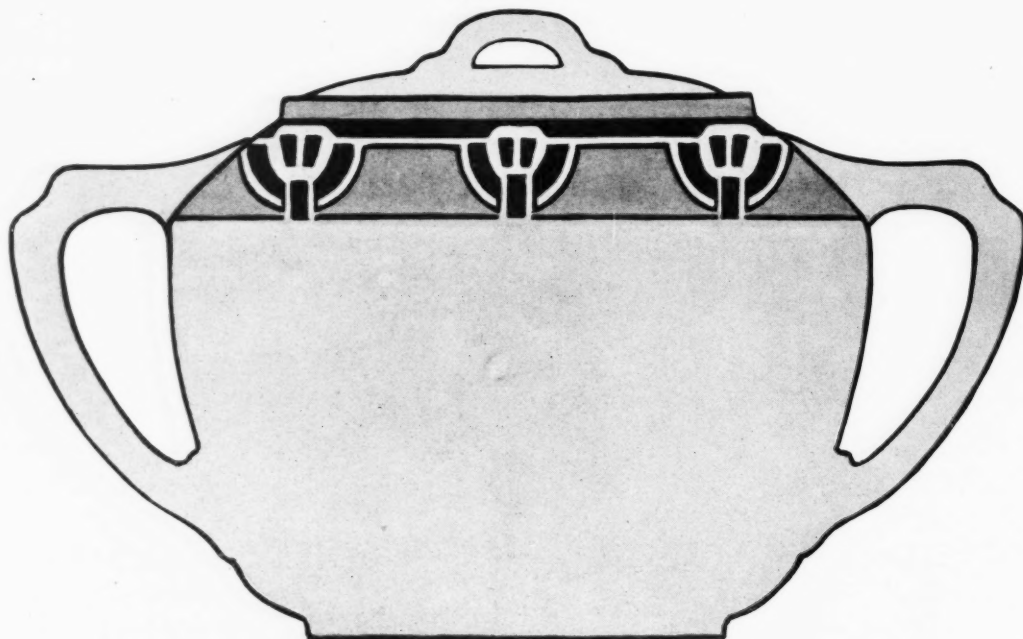
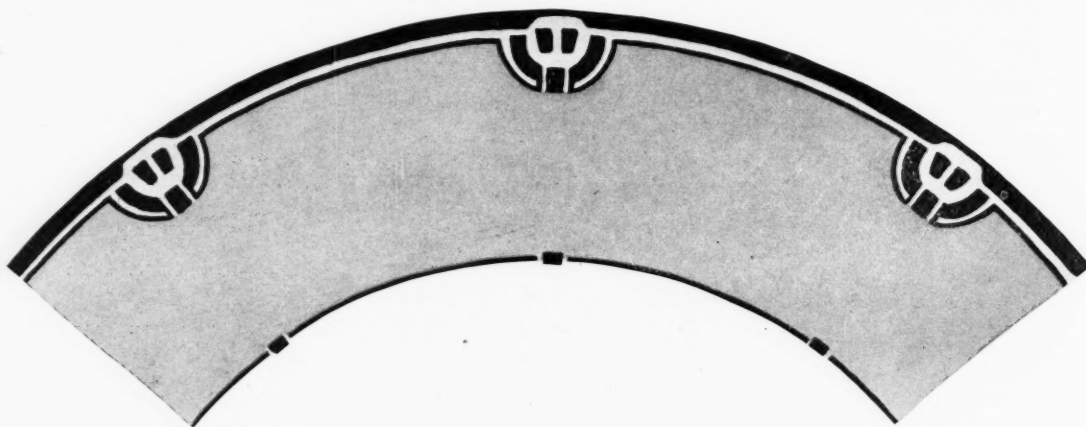
TEA CADDY AND BOWL—A. W. HECKMAN

(Bowl treatment page 137)



MOUNTAIN ASH—A. W. HECKMAN

THIS design is to be carried out in gold; the two squares in flowers form may be put in with bright colors.



THIS design is best carried out in Green Gold on a band of Yellow Lustre, then fire.

Second Fire—Paint entire sugar with Yellow Lustre applied thin.

SUGAR

FIRST Fire—Draw design in carefully, then put design in with Green Gold, then fire.

Second Fire—Paint Yellow Lustre in band and handles and over the flower form.

This design can also be executed in a soft grey green with lighter tinting. The flower in brown, center not too strong in color.

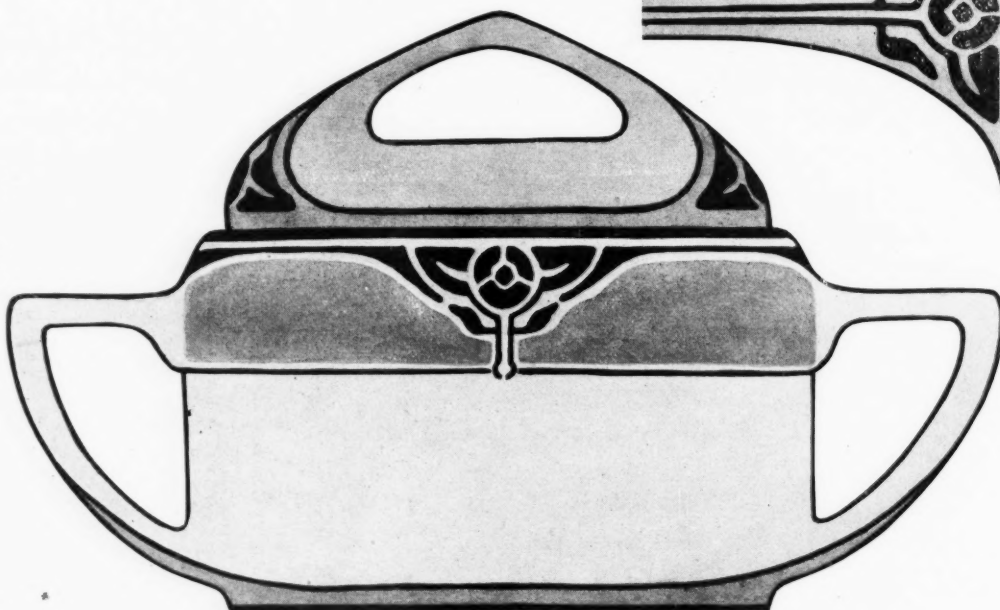


PLATE AND SUGAR BOWLS—A. W. HECKMAN



DOUBLE AND TRIPLE COLUMBINE—PHOTO BY WALTER S. STILLMAN

Usually seen in tones of Purple, Dark Blue, Plum, Old Rose, Lavender Pink, Lavender Blue and Whites. Sometimes self colored throughout, sometimes with white corolla.

SNAP DRAGON (Supplement)

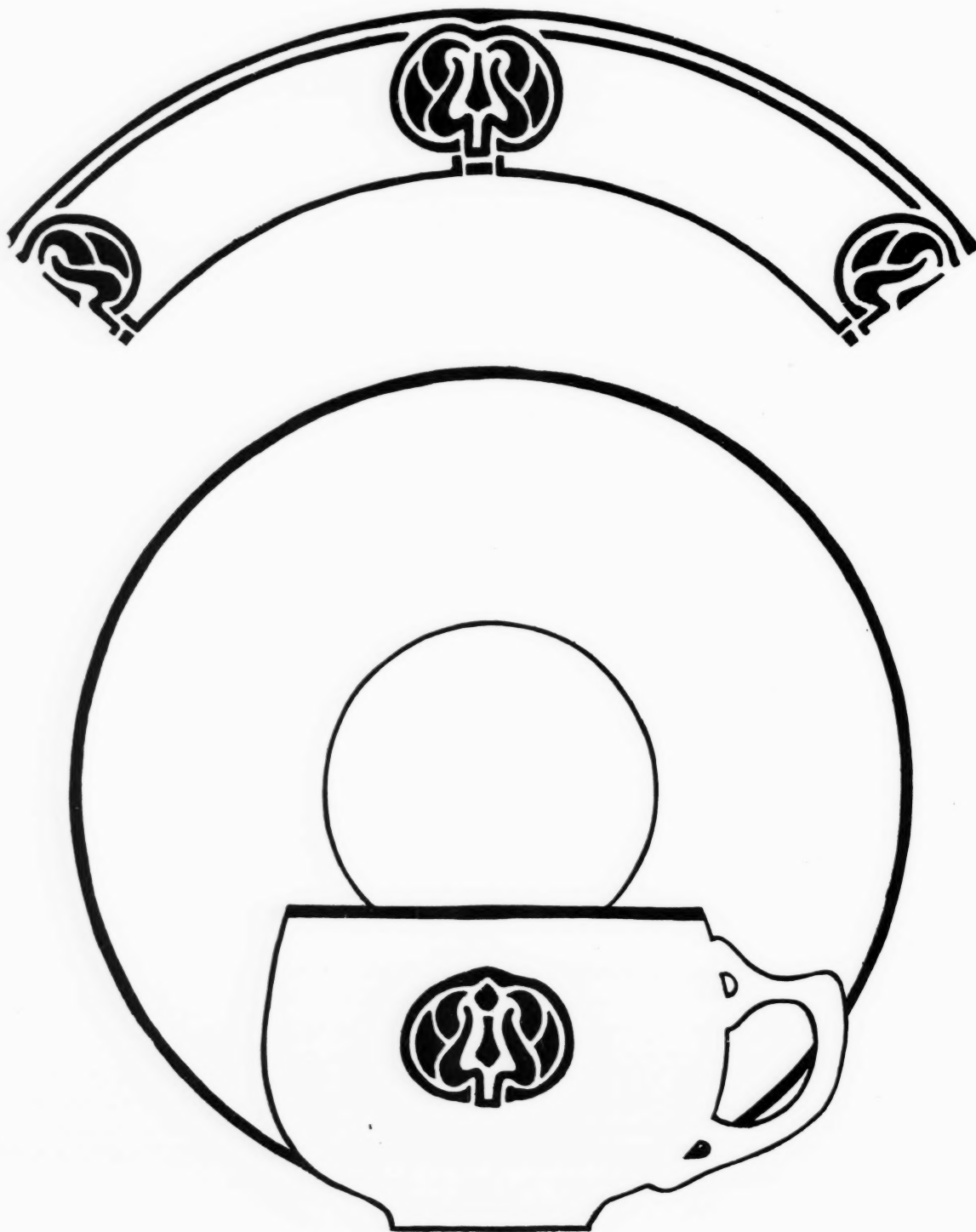
Harriette B. Burt

SKETCH design in carefully and outline with Black, then wash in background with Yellow Brown and Grey for Flesh, then fire.

Second Firing—Paint Red flowers with Blood red in bright lights and add a little Ruby Purple on shadow side, the yellowish red is Blood Red and Yellow Red, the white flowers

are Lemon Yellow painted in with thin Yellow Brown and a little Violet No. 2. The stems are Moss Green and Shading Green and touches of Brown Green; then go over the background with Yellow toward the top, shading with Violet, Yellow Brown and Brown Green.

Third Firing—Use same coloring used in second firing leaving the lights clear and just washing a thin wash of color on shadow side.



PLATE, CUP AND SAUCER—A. W. HECKMAN

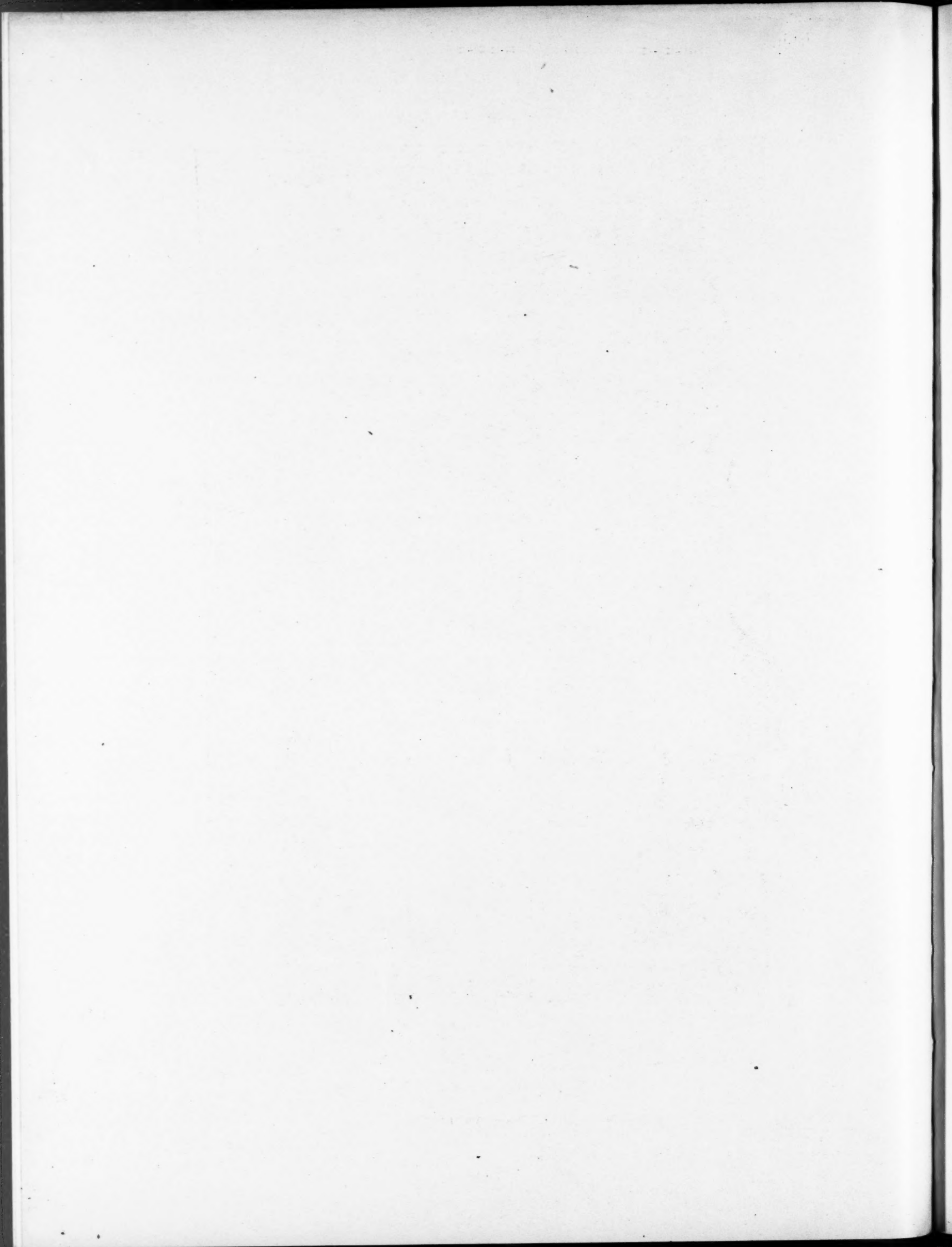
This design is to be carried out in Gold.; the oval shape dot is painted in with Yellow Green. Medallion on cup may be used for center of plate.



SNAP DRAGON—HARRIETTE B. BURT

NOVEMBER 1912
SUPPLEMENT TO
KERAMIC STUDIO

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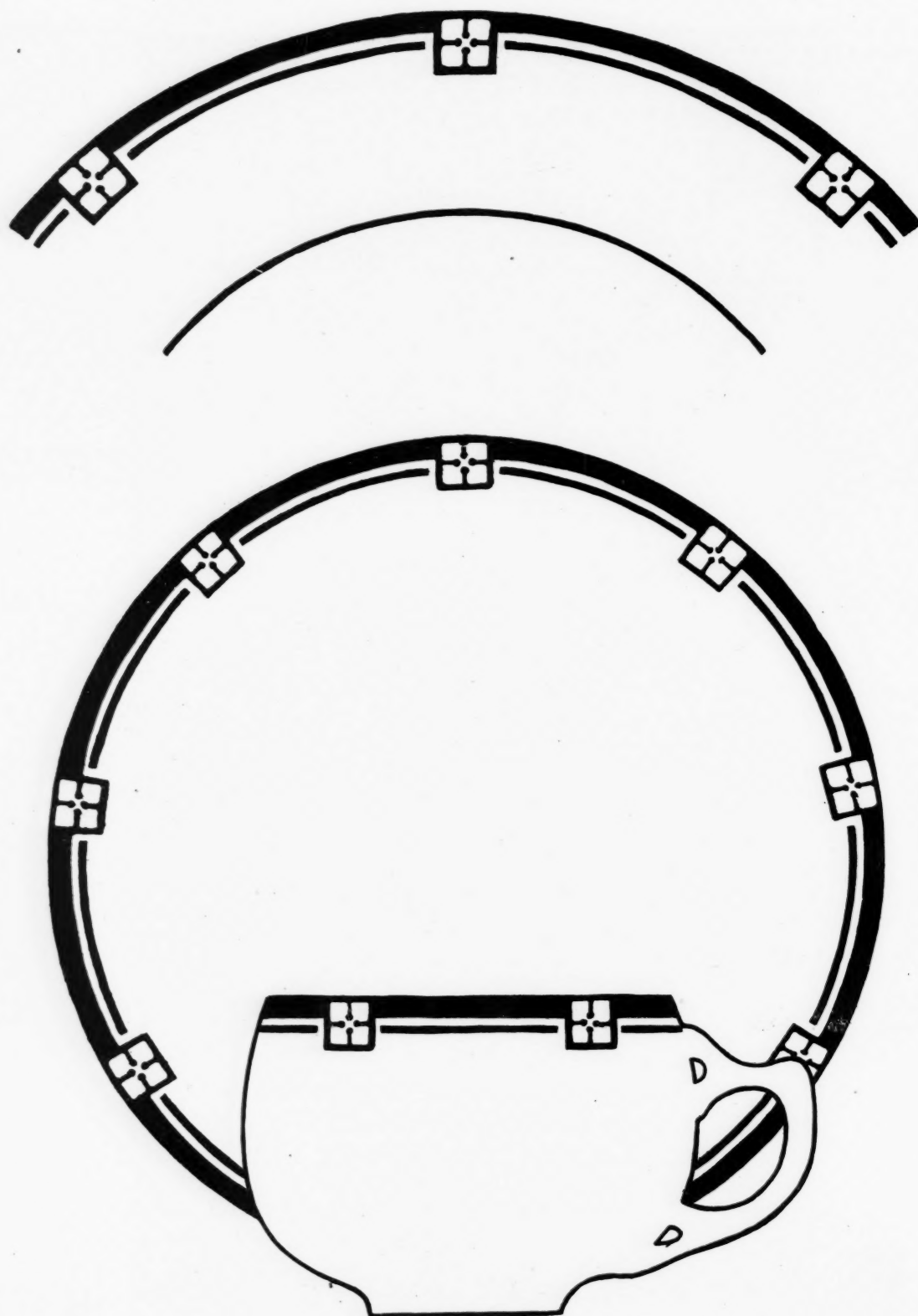
COLUMBINE—V. SIMKINS

Treatment by Jessie M. Bard

OUTLINE design carefully with Grey for Flesh, then fire. Flowers are painted in with Yellow Brown and Blood Red using color very thin. The stems are Blood Red and Violet. The leaves are Moss Green, Shading Green and a

little Brown Green. The background is Yellow Brown, Yellow Green and Shading Green.

Third Firing—Wash a thin wash of Ruby over the blossoms on the shadow side, touch leaves up with Apple Green and Moss Green, the stems with Yellow Brown.



PLATE, CUP AND SAUCER—A. W. HECKMAN

PAINT this cup in with Green Gold, leaving square flower forms white.

Second Firing—Paint Yellow Brown Lustre over the flower forms.

This plate design can be carried out in any color scheme. The blue is usually preferred for breakfast plates, the gold

for dinner plates. If carried out in blue dust the dark in design with one part Copenhagen Blue, three parts Banding Blue, two parts Copenhagen Grey.

Next Fire—Paint a clear Banding Blue over the white flower forms.



MOUNTAIN LAUREL—HARRIETTE B. BURT

(Treatment page 146)

CHERRIES (Page 147)

Jeanne M. Stewart

IT is important in painting cherries to keep them bright, crisp and transparent. Dresden Yellow, Red and Pompadour 23 will make the brightest tone, shaded to Pompadour with Stewart's Pompadour and a little Ruby Purple in darkest cherries in shadow. Lemon Yellow is used in lightest tones also a little Yellow Green in those cherries not ripe.

The usual greens are used in the leaves with Yellow Brown, Chestnut Brown and Pompadour where an old withered effect is desired. The background may be kept in soft greys or greens, keeping it very dark at one side or under prominent portion of design.

The lightest side should be padded off into a delicate ivory yellow so none of the white china is left.

A few shadows thrown in last fire with a grey made

of S. Pompadour and Banding Blue, padding some of the edges into the background, gives a pretty finish.

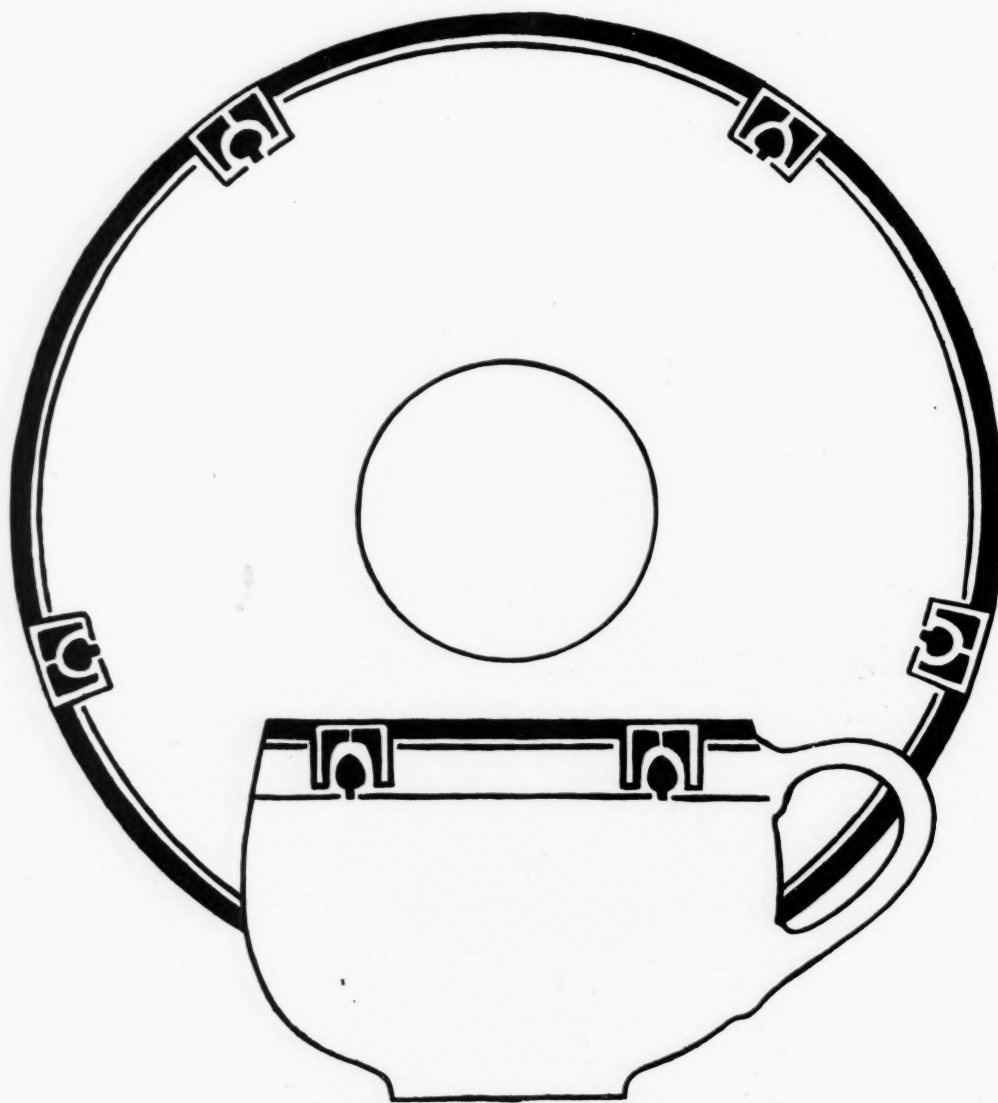
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MOUNTAIN LAUREL (Page 145)

Harriette B. Burt

FIRST Firing—Outline designs with Blood Red and a little Violet. Paint leaves in with Brown Green and Shading Green. The stems are Violet and Brown Green. The flowers are Rose very thin, shaded with Violet and Blood Red. The background is Blood Red and Grey for Flesh.

Second Fire—Wash Rose over flowers and using Yellow with Rose toward center of flowers. The stems are Blood Red. Go over leaves again washing them with Yellow Green and Brown Green. Go over background again with Blood Red and Violet.



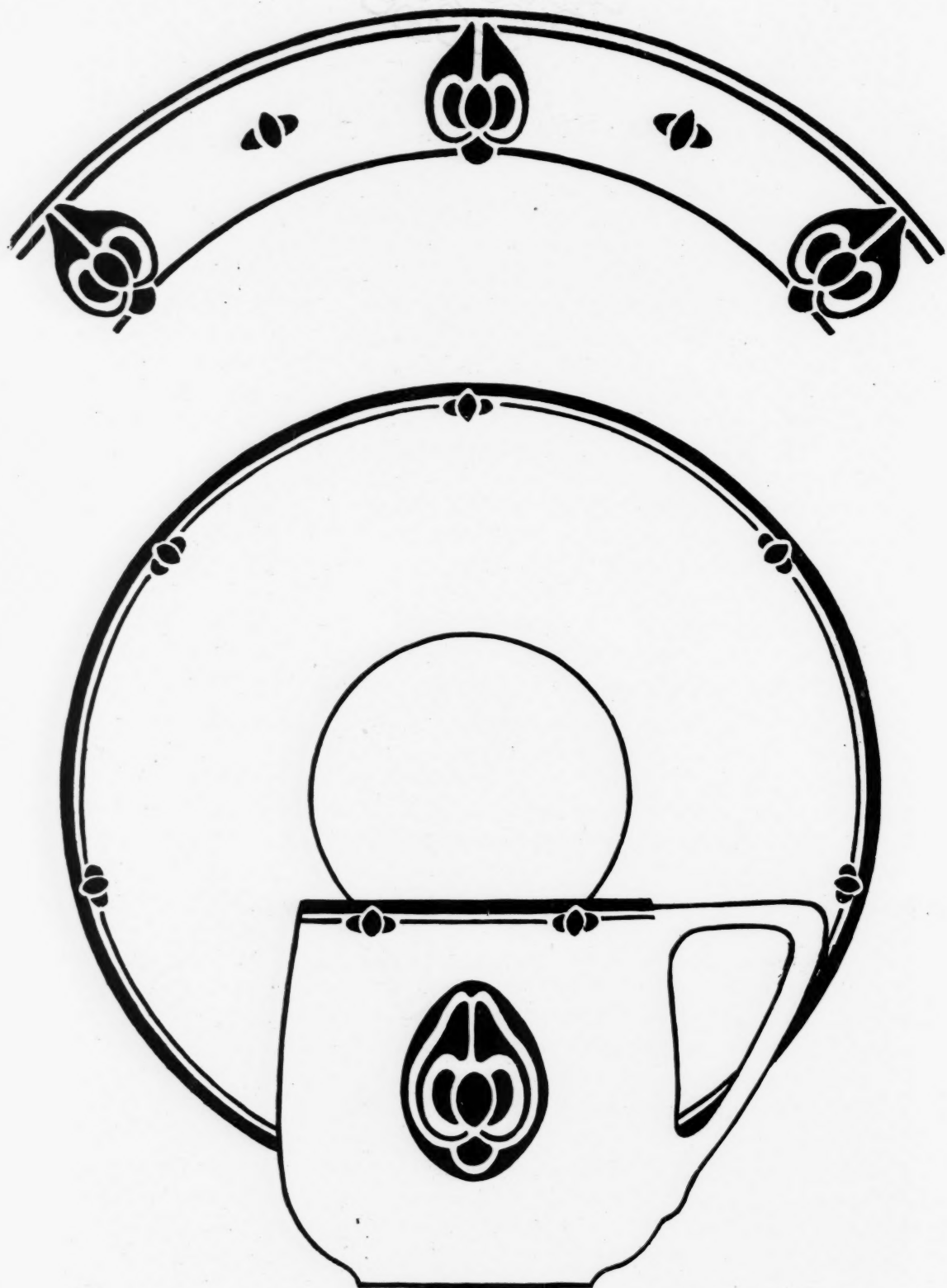
CUP AND SAUCER—A. W. HECKMAN

First firing: oil design except the mushroom shape form. Dust this with Sea Green, one part; Deep Blue Green, two parts; Copenhagen Blue, one part. Then oil the mushroom shape form and dust with Apple Green, one part; Deep Blue Green, one part; Ivory Glaze, two parts.



CHERRIES—JEANNE M. STEWART

(Treatment page 146)



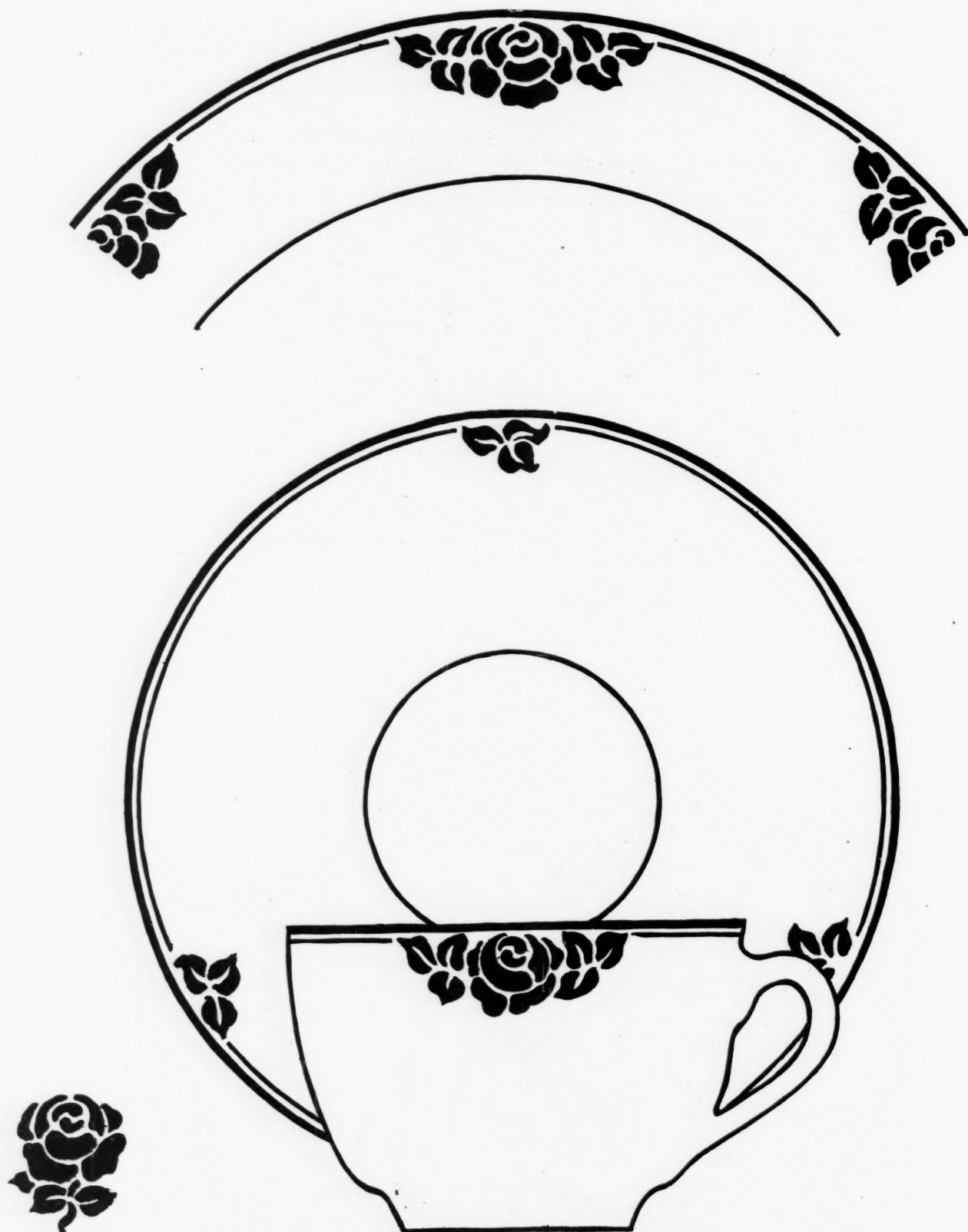
PLATE, CUP AND SAUCER—A. W. HECKMAN

This design is to be painted in with Gold with a touch of color in center of the three oval forms, this can be painted in with Blue Green or Red. Medallion on cup may be used for center of plate.



LONG SPURRED COLUMBINE—PHOTO BY WALTER S. STILLMAN

This variety comes in light shades of Yellow, Pink, Lavender, Blue and White, the large ends of the corolla usually being white or yellow.



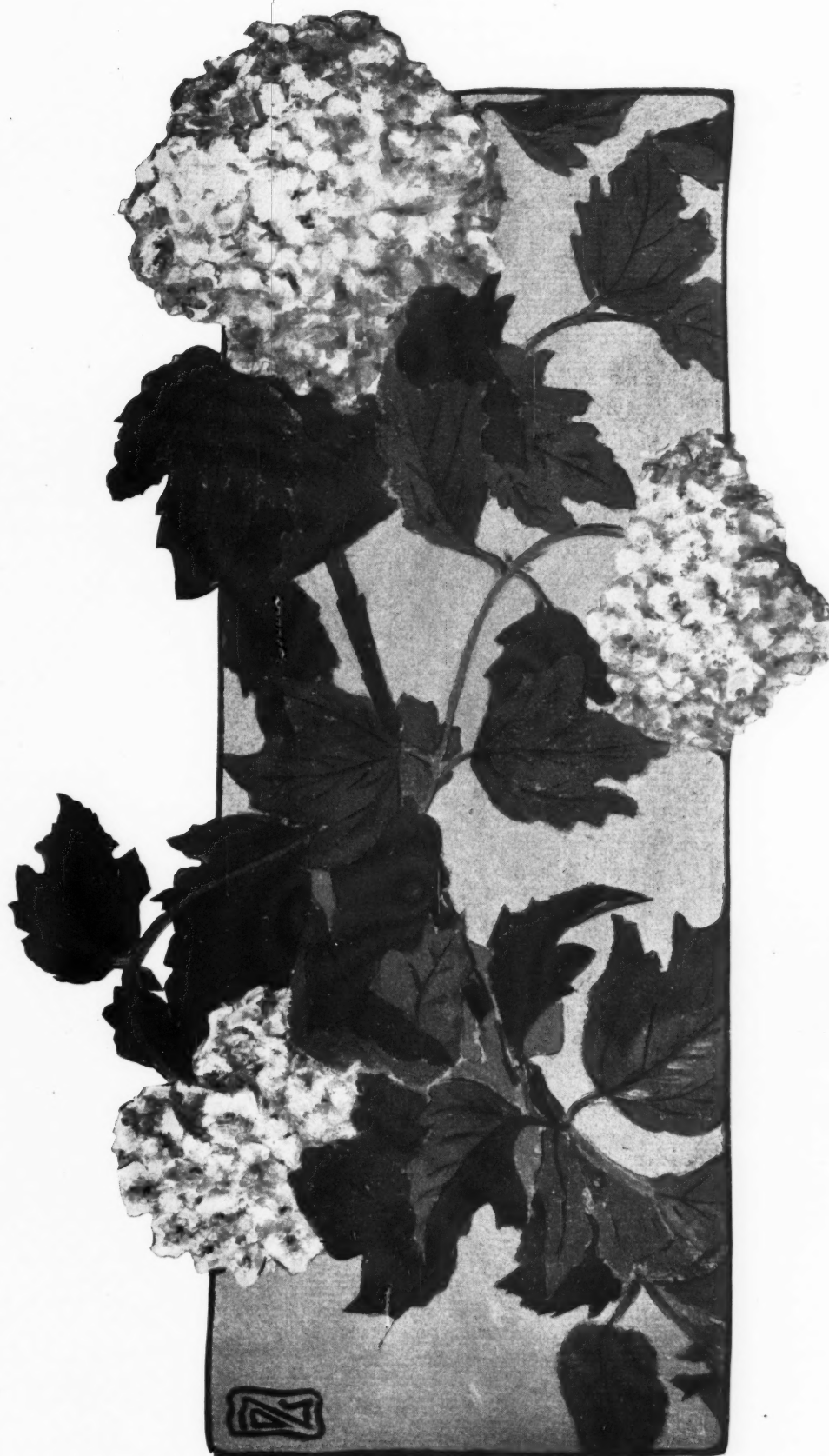
PLATE, CUP AND SAUCER—A. W. HECKMAN

PAINT rose form in with Peach Blossom and a little Yellow Brown; the leaves are Yellow Brown and Yellow Green. The bands are Brown Green and Yellow Green.

The plate can be carried out in two shades of gold with a little color in center of flowers. Paint the leaves in with

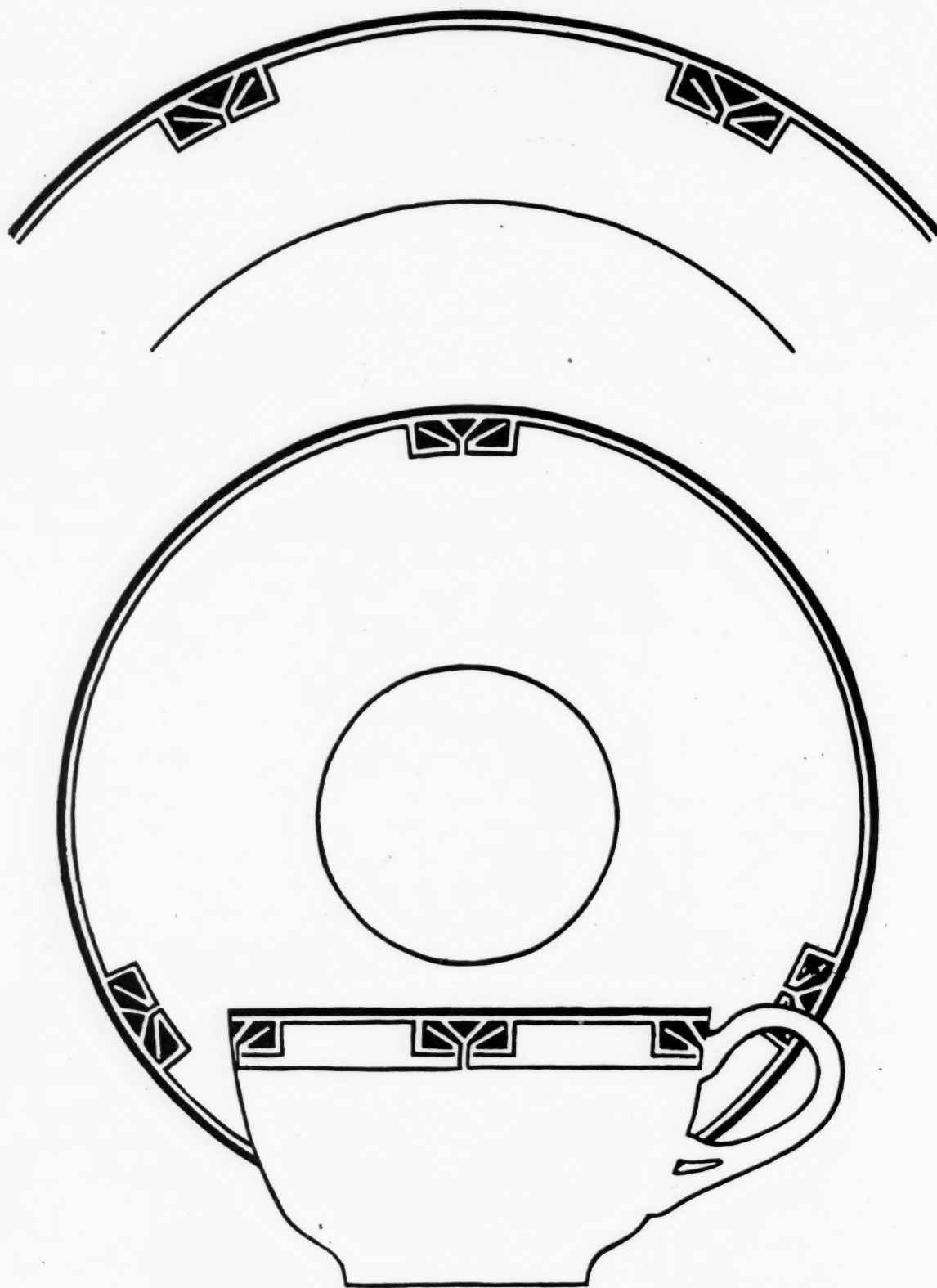
Roman Gold and the roses with White Gold, then the centers with Yellow Brown and a little Yellow Red.

This design may also be in soft grey pink with greenish or brownish grey leaves; lines in color or gold as preferred.



STUDY OF SNOW BALL FLOWER—DAISY ZUG

(Treatment page 156)



PLATE, CUP AND SAUCER—A. W. HECKMAN

This design is to be carried out in silver or white gold; the diagonal form in flower is painted in with Banding Blue and Copenhagen Blue. The plate can be carried out in Copenhagen Blue dusted on or in gold.

KANSAS CITY EXHIBIT

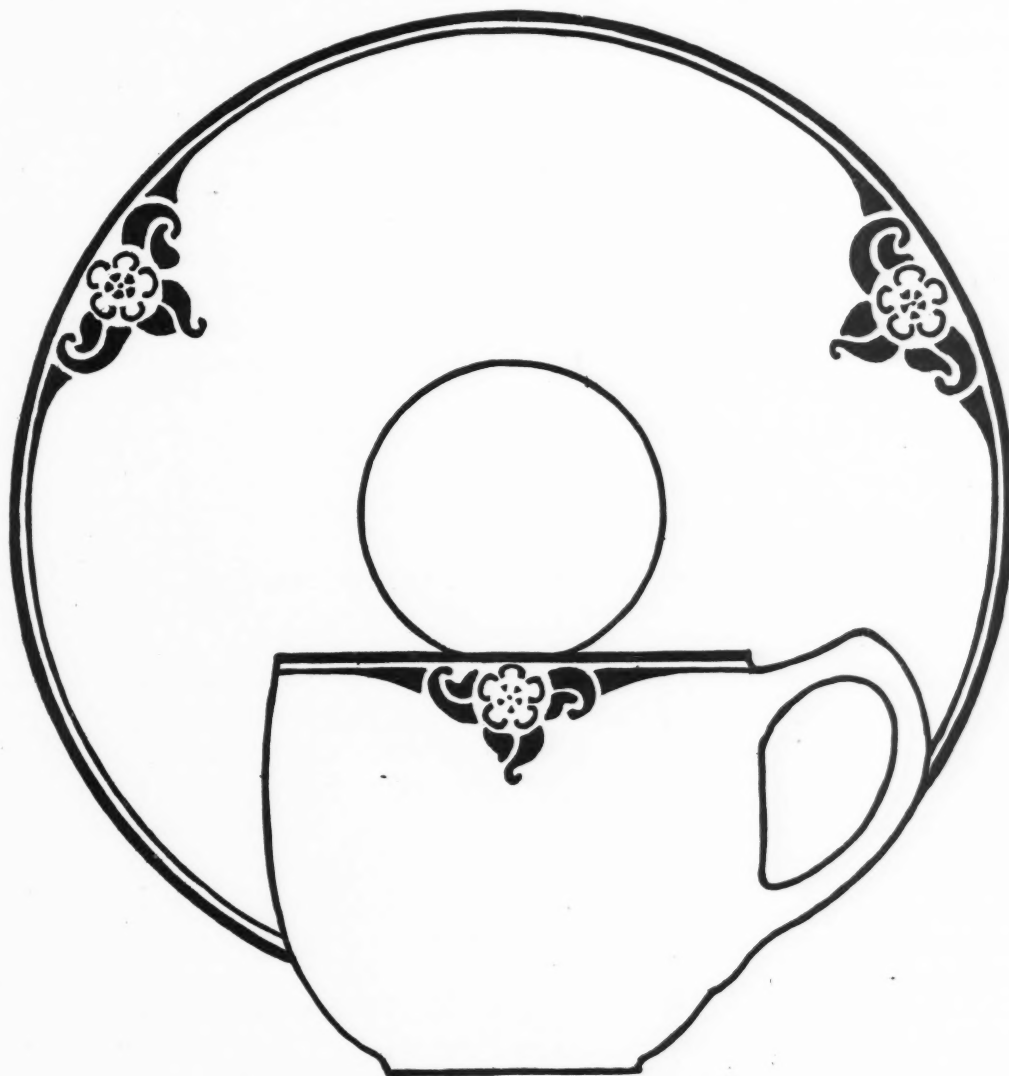
THE Kansas City Ceramic Club held their sixteenth annual exhibition last spring. The Club as a whole has been studying design during the past two years and this was evidenced in the originality of most of the pieces exhibited. One of the features was a friendly competition in designs on bowls, from the tiny cabinet piece to the largest salad size.

Mrs. J. Edward Barker exhibited a number of Satsuma pieces and all showed exquisite careful work. A large bowl in nuts was especially fine. Mrs. Alys Binney was happy in the choice of her design for a vase in blue and grey. A salad bowl was much admired. The etched dinner set of Mrs. Hanna Cuthbertson was one of the most elaborate and attractive pieces of the exhibit, while a chocolate set in dull blue made everyone desire to be the owner. Mrs. Edwards showed a charming variety of pieces, especially good was a tall vase in conventionalized hollyhocks.

Mrs. Frederic Griffith's work was very dainty in coloring and design, a creamer and sugar in silver and green being particularly attractive. Mrs. Pauline James' fern dish in gold and lustre was delightful and a chop tray in blue was very effective. On account of its simplicity, a tray in tiles and an ice-water pitcher to match, by Miss Carrie Mae Kingsbury, was very interesting to decorators. A tall landscape vase in brown and blue showed a beautiful blending of colors.

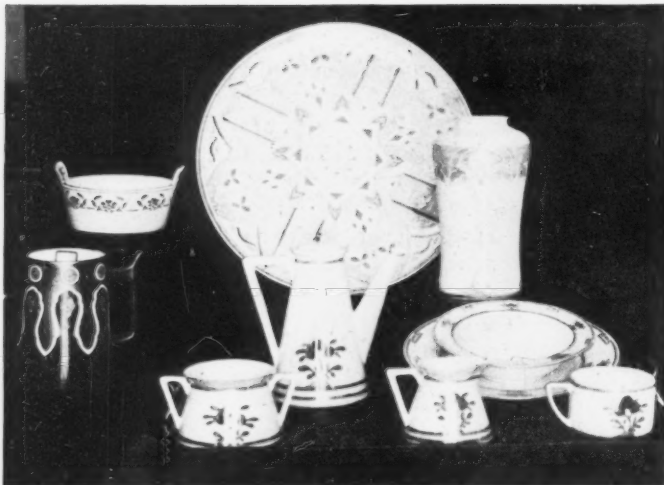
Mrs. William McCamish showed some dainty work on candlesticks, vase and small fernery. Mrs. J. N. Moore's dinner plates were very pleasing with a simple medallion, while a jardiniere etched in gold, silver and green was attractive in its harmony. Mrs. Nutter showed a number of bowls, candlesticks in peacock-feather motif and a fernery in yellow and green. Mrs. Osborne was represented by a dainty bowl and vase. The bird vase of Miss Eva Ross was particularly attractive and a jardiniere in flat enamels showed a thorough knowledge and fine workmanship. Mrs. G. W. Smith was especially good in an etched coffee set and a dresser set in enamels and silver. Her work all showed the charming effect of simplicity in design. All of the pieces of Miss Jennie Somers were dainty and refined in treatment. Especially noticed was a small bowl in enamels. Mrs. W. T. Timlin showed a large vase in conventional apple-blossoms, a beautiful bowl in Japanese design and a number of pieces in enamels. In Mrs. Gertrude Todd's exhibit was noted careful thought in workmanship and design. A chocolate set in brown and gold was quite restful. The breakfast set in yellow and cream on a green wood tray by Mrs. Twyman was one of which one would never tire.

Miss Harriet Ware exhibited a number of fine pieces in Satsuma. One of the best was a chowder bowl in lavender and green. The Club can feel that at the close of this their sixteenth year they are surely going ahead.



CUP AND SAUCER—ALBERT W. HECKMAN

(Treatment page 137)



MRS. R. B. OSBORNE. MRS. EVA TWYMAN. MRS. OSBORNE.
MRS. TWYMAN. MRS. TWYMAN.



MRS. G. W. SMITH. MRS. SMITH. MRS. NUTTER.
MRS. L. O. NUTTER. MRS. SMITH. MRS. NUTTER.



MRS. PAULINE JAMES. MRS. JAMES. MRS. CUTHBERTSON
MRS. HANNA CUTHBERTSON. MRS. CUTHBERTSON.
MRS. JAMES.



MRS. ALYS BINNEY. MISS KINGSBURY
MRS. BINNEY. MISS CARRIE KINGSBURY
MISS KINGSBURY. MRS. BINNEY. MISS KINGSBURY



MRS. J. E. BARKER. MRS. BARKER.
MISS ROSS. MISS ROSS. MRS. BARKER.
MISS EVA ROSS.



MRS. TIMLIN. MISS WARD. MRS. W. T. TIMLIN.
MISS WARD. MRS. TIMLIN.
MISS HARRIET WARD.



MRS. J. N. MOORE. MRS. MOORE. MRS. FREDERIC GRIFFITH.
MRS. GRIFFITH. MRS. MOORE. MRS. GRIFFITH.

KANSAS CITY CERAMIC CLUB EXHIBIT

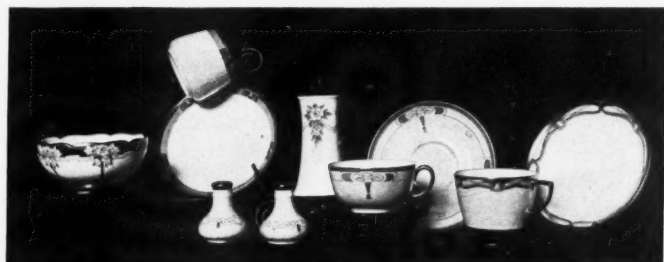
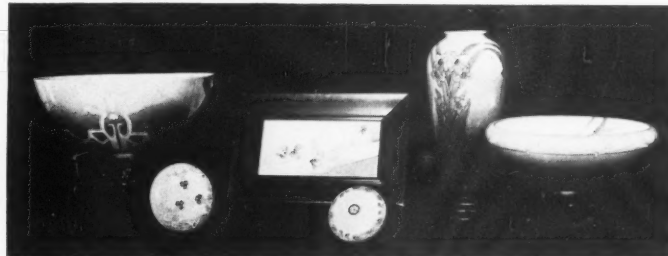
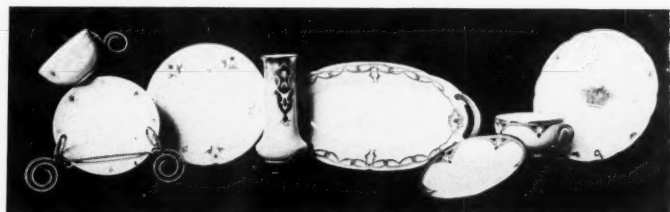


MRS. W. H. McCANISH. MRS. EVA J. EDWARDS. MRS. EDWARDS.
MRS. EDWARDS. MRS. McCANISH.
MRS. McCANISH.



MISS JENNIE SOMERS. MRS. GERTRUDE TODD. MRS. TODD.
MISS SOMERS. MRS. TODD. MISS SOMERS.
MISS SOMERS.

KANSAS CITY CERAMIC CLUB EXHIBIT



EXHIBITED BY THE BURLINGAME CALIFORNIA CLASS OF MISS LOLA O. WILLITS

The class is composed of the following ladies: Mrs. F. C. Bates, Mrs. E. C. Douglas, Miss Hazel Clifford, Miss Doris Robertson, Mrs. J. B. Gough, Mrs. D. B. Seger.



HARRISON YELLOW ROSE—PHOTO BY WALTER S. STILLMAN

Treatment by Jessie M. Bard

LEAVES are Moss Green, Brown Green, Shading Green, the stems are Blood Red and Violet. The roses are Lemon Yellow, Albert Yellow, Yellow Brown and Carnation, the centers have touches of Auburn Brown. The background is Yellow Brown, Yellow Green and Brown Green. Second Firing—Go over the dark leaves with Yellow Green and Shading Green, the light leaves are Apple Green washed very thin. Shade the shadow side of roses with Yellow Brown and Brown Green with touches of Yellow Red in centers.



SNOW BALL FLOWER (Page 151)

Daisy Zug

FIRST Firing—Sketch design in, then paint leaves with Moss Green, Shading Green light for the lighter side of leaves, using color heavier for the shadow side, adding a little Brown Green.

The flowers are painted in delicately with Lemon Yellow and just a little Apple Green for the light side, shading shadow side with Apple Green and a little Violet No. 2. The stems are Shading Green and a little Black. The background is Violet, Apple Green and Copenhagen Blue.

Second Fire—Use same color as first firing. Do not work over the lights; strengthen the shadow side and put touches of Lemon Yellow in blossom in the snow ball flower.



ANSWERS TO CORRESPONDENTS

D. S.—Drying oil should be used as it is and mixed in the colors. It can be used over the colors after they are dry but if it is to be used as a varnish it would be better to use French varnish. There are a great many different makes of oil and water colors that are good, among them Winsor & Newton's, Hatfield's, Rembrandt, etc. An adjustable desk would be best, otherwise get the slanted. Write to our advertisers. It is best to use easels so you may step away from your work occasionally.

G. B.—Use one-third enamel and two-thirds relief white and you may add any color you wish to this mixture. The enamel is in powder form and should be mixed with a very little medium if there is not enough oil in the relief white. For the shell pink roses use Lemon Yellow and just a very little Blood Red and Rose. Use it very thin for the light tone and heavier for the dark. The mat colors fire without a glaze. The colors are bought ready prepared and are dry dusted on.

E. H.—We do not advise firing clay models in a Revelation or Perfection Overglaze Kiln. They are not built for clay work. You might try them for very low fire clays or for only baking the clay, not going much over cone 010 but the higher you fire your overglaze kiln the quicker it will wear out. You must determine first at what temperature your clay is properly fired or baked and use the Seger cones which sell at one cent a piece. If you do regular clay work get a pottery kiln.